

# Etude

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40 CENTS

the music magazine

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Born Bryner, playing the title role in "Carson," since he married his first (Beril Pollock) during NBC years. (Photo)

## WHAT TV OPERA NEEDS

By PETER HERMAN ADLER *As told to ROSE EDGAR*

Until we are able to predict the exact content of the coming response between music and television, it seems likely that spots will develop the same relationship to value that automobile spots began to take.

The least of species lost culled to Ty 11 and grand spurs, with six great numbers of four and all stage groupings. Ty is an extremely common. Lawrence has not nearly a first row and teluk can be achieved from 20 to 60 but from the stage, but a good number are to eight feet of the previous row.

The more intimate medium demands the more intimate letter of what the French call *opéra-comique*—which is not comic opera! Typical operas-comiques are "Carmen," "Mariane Dubouché," "La Bohème," "Le

PETER HERMAN STIER, a native of Cassopolis, Indiana, conducted a series of Russian lectures.

ness Schmidt." "The Old Man and The Sea" by Hemingway—"a fine, short story that may or may not be gay, but which nevertheless is a more interesting plot vehicle, fewer characters, and a more direct narrative line than through which we will be able to enjoy it."

Delivered apex, sends people who are skilled in this form. Various means, all covered by planting and soil produced but not yet, various means. The type here is more useful than the Brahmanism. Of equal importance with local ability is acting as justice in the modern sense of eliminating such powers, and making women and ex-panthers carry plausible thought TV needs, various means.

The singer resolves an appeal to end testing for TV. If he sings well, he will

coming to this country in 1848, this fact  
he is quite unwilling fully discuss on TV.

represent as particular case problems. There are no tricks. The same holds true for computers. There are no special TI representations but open. Forget TI and try to turn out good, well-thought answers of intimate style.

Staying and sleep training are different matters. The TV opera performer and singer was exactly as he would in a more drastic, Asian, more vulgar to such a home. Avoid large gestures, and "sing" in a discipline the body to thoughtful and reactions. Acting and singing should be so coordinated that the resulting style looks convincing and not calculated. *Staying* (and, the rest of the TV series) is a must.

Just as the radio microphone is sensitive to reflecting bad news, the TV camera is insensitive to registering unhappy loss. You'll get away with anything! Science writer has been an intense warning to do well these days in a controlled climate of



have known and David Foster (editorial in Boston of "Garrison" as seen by identified sources: Morris, Bill (Boston), says that all the people in New York were, "There is the fellow."



ment is your ongoing understanding of a part. This presupposes a thorough study of the part, also a mastery of stage deportment, diction, and the techniques of understanding meaning with acting.

You learn co-ordination through practicing it under a competent teacher. It is also useful to observe good stage actors, screen actors, and those operators, actors who learn how to act.

TV producers are often asked about the chances of a line singer who is not that much beautiful. Don't worry about that. TV believes the singer is performing all-around ability in Hollywood standards of "glamorous" yakkiness. Don't waste time in trying to become half-paired slender. As on the stage, the musician brain should be sufficiently good-looking to eliminate conflict, but becoming heavily cast is important. The greatest needs are for the maximum of personality that anyone



looking more like a Hollywood director than an open-minded, father-figure-like teacher, wanting to be planned, organized, and technically set up for a top-class performance of Pygmalion. "Blind Innuence," Baker is shown a scene from the school performance as an example of various of his ideas on teaching.

shell across bookshelves, appropriately lit books and figures—and a mastery of the early modern style.

TV sports cameramen fall into two separate categories. The first group might be called out as the "big shovels" and has nothing to do with TV as such. Music and stage work are handled with special cameras on finance in planning and design, so that the English text may come fully to life. The production staff works in the knowledge that cameras are moving like their place is defined out, distance between performers and target of gestures are reduced to the most intimate size, etc., but the performance-dramatists are not yet aware of anything but a small-scale production.

After vocal and stage work are in good professional order, the second half of the rehearsal gets under way. This is conducted solely from the TV angle—the angle of the camera. Here, McCasland on Page 401.







# Broadcasting a Student Workshop

*Why not sponsor a series of student broadcasts on your local radio station? If carefully planned and executed, they will bring gratifying results for all concerned.*

By JEROME L. OPPEL  
Program Director, Station KOCF, Orange, Texas

It is not where there is a radio station, however, that teachers by sponsoring with the local station can provide in the course of good units—math, modernities, dramatics, drama, students' progress in a few other activities than that of the yearly student recital.

Teachers can do this by broadcasting a student recital program, or, as we call it here at Station KOCF, a "student workshop."

Everyone benefits from the student workshop broadcasts. The station is proud to offer a live-to-air program. The teachers gain prestige and become better known, which is very large, more people in the teacher's studio. Students gain in pride and experience from the actual experience of performing before a microphone. Also they learn to tell their friends in "what is and how we play tonight." And parents are delighted to have their child's broadcast on their radio's program in their home.

Organizing a workshop broadcast is simple. The first step is to secure the cooperation of all local music teachers, since your local station is apt to be more interested in broadcasting a student workshop if all the teachers are represented than in featuring the studio of a single teacher.

If there is an active local chapter of the Music Teachers National Association or other teachers' organization, it would be a good idea to discuss the workshop project at a meeting of the association. At this time a radio committee could be appointed to

work out details of the broadcasts. Care should be taken to appoint a committee chairman who has sufficient time and all planning to cope with the inevitable practical details and differences of opinion that are bound to occur in a group undertaking of this sort.

The chairman should next contact the local radio station. If the station is a large one, it may have a musical director, otherwise the program director is the man to see. Usually you will find the program director cooperative and willing to broadcast the student workshop as a "public service feature." Sometimes the local music director, or other organization, will sponsor the student workshop broadcasts.

In choosing a time for the broadcasts, select an early evening hour if possible. When pupils of two or more teachers are presented on the same program, it should be of help to each teacher's direction. If students of only one teacher appear on each broadcast, a 15-minute segment is preferable.

The next problem is to work out the program. Here the teacher should select for balance and variety, and should also discuss to make it good a showing, as possible. Present only good pupils who are ready for performance, even at the risk of leaving the feelings of others. Remember that a radio broadcast is as much a more professional production than the average student recital.

Once you have decided on a program, the manner of your success in presenting it is

very much in your hands. To meet the best possible results and give each program a professional touch, a rehearsal should be held. Let your students become acquainted with the mechanics of broadcasting. Time each number carefully, and time the script. If tape recording equipment is available, record the whole broadcast on tape and then play it back. You'll be amazed at how successful the recording will capture work done in the performance.

When the time comes for the actual broadcast, don't rush in at the last minute and expect to give a performance that will reflect credit on you, your pupils or the station. Instead, make it a point to be in the studio at least 15 minutes before broadcast time. Don't expect to have a polished performance at the moment a broadcast is given. But, by and by, as becomes a practice and under a lighted stage for the moment, achieve a performance of competence and individual success in their study or career practice.

Remember that the momentary is a brief one. Your broadcast is only one of many which he will handle during the day. Give him all the help you can. Your broadcast will be remember of you, if it is successful for the workshop series offers opportunities for making the programs more effective, you will be able to lead in them. Unless you have done a great deal of broadcasting, it is likely that the momentary is more experienced in making them as you.

During the actual broadcast, select for

an atmosphere of ease and informality. At KOCF we have had great results in using the interview technique for this purpose. We introduce students, then ask their age, their hobbies or special interests, whether this play is taking up more in a career, and so forth. Then we ask them to announce the number they are going to play, and to tell us something about the program. All this tends to create a relaxed, friendly atmosphere and to infuse the style which generally accompanies a performance on the air.

In order to keep the student workshop broadcasts from being too much of a burden on any one person, the chairman of the radio committee should put a different teacher in charge of each program. The teacher should be responsible for preparing the script, timing the program and seeing that it moves along smoothly with a minimum of "dead air"—that is, long, uncomfortable pauses when no sound is coming from the transmitter. (Perhaps you have heard the story of the musician on a small station who asked the listening audience to leave a prominent chair, lately deserted, by observing one month of exceptional silence. The musician who was maintaining the show happened to state to put this, heard what he thought was "dead air" and loudly clipped on the invisible recording of "Piaf's Theme.") The story may or may not be true, but in any case

Another student of the Student Workshop goes on the air at Station KOCF, Orange, Texas. Program director Jerome Opiel is in the announcer's spot for this performance.



Opiel uses "double microphone" technique to give the broadcast an informal atmosphere. Above is interview Ed Longshore, below, on the air, are Joyce and Jack Smith, daughter of Mrs. Clayton Smith, Orange teacher.

we in radio don't like to have dead air if we can help it.

An effective way to open a student workshop broadcast is to introduce the teacher, giving a short resume of the teacher's career and musical background. The musician and teacher can then discuss music and pupils in general before gradually working into the day's program. This serves the useful purpose of introducing the teacher in a more interesting manner, and also gives listeners some insight into the aims and purposes of music study.

With careful planning and cooperation on all sides, a series of student workshop broadcasts can bring gratifying results for the radio station, the teachers and their participating students. From our experience at KOCF I would say that music teachers are willing and eager to participate in such a project. We have not here heard of students or musical areas of broadcasts, high or better interest. Why not try it out in your own community? TEL 6208





# Modulation in the Church Service

To make music for worship effective,  
a knowledge of modulation is  
indispensable for the organist

By ALEXANDER MCCURDY

THE use of modulation is indispensable to every church organist. Any one who is deficient in this aspect of his craft is either like a man who has learned to read but not to read, or like a man who has learned to swim but not to swim. The two skills are inseparable. One may be a first-class swimmer in the pool, yet be unqualified to hold a church position because of a lack of facility in modulation.

Currently, an organist who is deficient in modulating is able to add to the effectiveness of the church service, bringing new meaning and unequivocally new attention to a different key. In addition, he is well prepared to cope with the emergency that must frequently be met by the unaided organist.

Conversely, responsible lay church music is becoming more and more aware of the importance of modulation. One representative of this new view on important church positions is usually on the strength of being able to modulate without technical assistance or any displayed key when asked to do so by a colored member of the main congregation.

Church organists are forewarned if they studied with a teacher who took the time to give them a thorough grounding in the principles of modulation. Often modulation is the "A" or "B" of a church service. They wonder through the keys and wonder when they will eventually reach out.

Some organists say, "Oh, yes, I can modulate. I can get from any key to any other—and I haven't the faintest idea how to do it."

This highest method someone may prefer good modulations, then are people who are not skilled with a natural ability to do anything. On the other hand, it may result in one of two things, creating impressions during which the organist is preparing

he will never in the key he started in, and, after a great deal of leading and pulling, finally reaches his goal.

The use of modulation is basically simple. The more one studies it, the more he finds to learn about it. One can make new discoveries every day. One's own tastes and musical taste, too, influence one's style of modulation. Two organists, having equal knowledge and experience, would not be likely to make a given problem in the same way. One cannot lay down dogmatic rules for what to do at or at this point in the church service.

But it can be said in general that there are two kinds of modulation—good and bad. The modulating, purposeful modulation should clearly stand before in the latter category. It is a good music, however, and very hard methods of learning how to do it, many of which are the "style of the church" and teaching dominant services.

To meet this G major to E-flat for the "style of the church" style, one must first find the G major triad, involve the church in F major, involve F to E-flat, and involve E-flat to E-flat. In the second method, one plays a string of dominant seventh chords, proceeding by half-steps until the desired key is reached.

Both these methods of modulation are cumbersome and time-consuming. One should be able to move the dominant of the key he is playing two or three chords.

For most of us, this ability to do this is a skill which must be learned. Those organists whose only training was deficient in this respect, however, will not despair. There are as the organist grows confident enough through the key to get from any key to any other key by the most expeditious route. One method book is "The Art of

Modulation," by Louis Lomax and George Lomax (G. Lomax), London: "Modulation in Theory and Practice," by Edward Shippers Buxton (J. Fisher), Two musical volumes are "Practical Keyboard Modulation," by Robt. Royce, and "Modulation of Modulation," by Francis Wain (J. Fisher), London: "Modulation," and an essay in the key of "The Organist's Modulation," published by Marvin Mason Edition, 200 Study St., New Brunswick, N. J.

It should be emphasized, however, that all these works are only aids to the skill of the organist, not substitutes for it. Every problem in modulation is different, and must be solved in that specific. One must be there out.

In playing services at any church, I sometimes recognize the first signs of a bad key in a new organist. This modulation, which adds new brilliance and vigor to congregational singing, must be done very quickly, within the first measures.

The Presentation is quite another problem. It is an effective result of the organist's mastery of the key of the church, or other modulation, as presented in the church. The modulation plan is designed to the effect. To achieve this result, the organist must rely on his own skill and judgment. The length of time required for the modulation depends on the distance between the two keys, and the organist must be able to move quickly from one key to another. There are no ready-made solutions to be found in books.

Other methods of modulation that are used in church are those of moving from the key of the opening volume to that of the opening hymn, from the key of the opening hymn to introduction to the psalm, from the key of the psalm to the key of the service, and so on. In the church, the organist must be able to move quickly from one key to another. There are no ready-made solutions to be found in books.

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is a good key for a teacher to use as an aid to the organist. The organist must be able to move quickly from one key to another. There are no ready-made solutions to be found in books.

—A. S. California

Many teachers do like to put a lot of emphasis on a pupil's music. Personally, I don't think it is necessary—if the student has an average intelligence of better. I seem to me most to train the pupil's imagination than to lay out a complete blueprint of everything he is supposed to do. A good deal depends, of course, on the student's paper and his degree of understanding. Difficult passages should always be carefully reviewed. If the teacher feels that certain keying marks are not visible or not in accordance with previous study, he should show them at the end of the lesson. It is a shame to write in light to show that the organist is not given in the greatest sense; these should be written lightly with an eraser, and then, if they are marked heavily, the student is likely to be disappointed.

There is time to be used for using and playing markings—they are not the end. If the last period of the lesson is not the end, then the organist is not the end. It is not the end to be used for using and playing markings—they are not the end.

(1) "Are there any other keys for the church?" "Are there any other keys for the church?" "Are there any other keys for the church?"

These questions were very interesting and I hope to hear from you again.

When to how near the bridge

I have followed your advice in the church for several years and have found much to learn from the study of them. I am sure that something of that is understood. I am sure that something of that is understood. I am sure that something of that is understood.

These are an general note for the church. I am sure that something of that is understood. I am sure that something of that is understood. I am sure that something of that is understood.

You seem to have understood some of the music in these organs. I have never intended to create the idea that one should play the music in the church. I am sure that something of that is understood. I am sure that something of that is understood. I am sure that something of that is understood.

## Are there set rules for bowing?

players who are opposed to bowing will never be able to do so. In the case of the church, however, the organist must be able to move quickly from one key to another. There are no ready-made solutions to be found in books.

(1) It is not necessary to have a special book for the study of single harmonies. Many studies and very many other studies have been written by composers that can be used for practice. The last of the last studies of these is an excellent example. And any good teacher can explain the principles to a new key student. What is essential is that the student should find the key and the key should be found.

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to do so in the bridge side of the work. Which is quite different from playing close to the bridge.

There are many variations in the manner of most who when one must have very near indeed to the bridge, as, for example, when a really intense tone is required. However, when the bridge is not, from it is a quiet sound of softening both intensity and total volume. And a slow from whether later or later, must be done over the bridge, if the tone is to remain free and soft. This leads, in fact, to one of the basic rules of good bowing. The slow the bow, the softer the tone.

If one draws a slow bow from the fingerboard side of the bowing work, one is immediately aware of the quality, quality of the tone and of its tendency to break. The better one gets from the fingerboard the better and more intense the tone becomes. A few minutes of experiment should convince you of this truth—and you will enjoy the experiment!

Then you need to stretch when you are close to the bridge is not a sign that you are bowing too near, but rather that you are not controlling the pressure of the bow with enough accuracy. The last degree of the right hand must always be in continuous contact with the bow stick, but bow must pressure it should never depend on only upon how one is playing and what one demands of the music. If you are drawing a very slow bow, too much pressure will cause a scratchy tone, a faster bow will allow more pressure. Work both on to another bowing style. The faster the bow stroke, the more pressure one must use. I am sure that something of that is understood. I am sure that something of that is understood. I am sure that something of that is understood.

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I would be glad for you to practice during full length bow strokes all about one's hands, especially very close to the bridge. If at first you make extremely smooth, try to adjust your pressure so that the tone becomes pure. This should not be difficult. When (Continued on Page 40)

# New Materials for the New Season

The top teaching pieces of 1951

are of unusually high quality.

By GUY MAILLÉ

THESE are some of some of the new short piano publications for students issued this season. Composers and publishers are at it in a driving manner of solid substance in piano technique and immediate attraction. Some of the pieces are directly contemporary, others contain original music, and (thank heaven!) the bulk of practically all are sharp and meaningful, and don't waste in blocks from the screen are waiting.

The pieces listed here are, I think, the top making of the year. Although I have carefully culled over a large number of titles, there will be unknown, some several publishers failed to send in their new pieces.

To make the list of top-pieces in these few dozen was a tough job, because the excellent runners-up seemed endless. Here, however, are my final choices.

## THE PRIZES OF THE YEAR

Dilemma—The Windfall Side (Creative Publ.)

This is an extraordinary piece, good, very strong, very effective played alone or two, exercise or legato, with or without. It could be used as an exercise or an advanced piece too, yet can be well played by a third or even second year student. If the pianist can use it fully, with force and substance a prize note (if I with the top 10) it's just as effective that way.

Success—Dilemma—Coda Song (Success)

This is a beautiful music which serves the student. Play it as directed "with a large of notes" and you'll be moved by its poignancy and strength. If like to play it slightly slower than marked (100-90 to the quarter note) — 100-90 per.

Paradox—Falling a Tree (Schubert)

An exquisite, very contemporary composition, perfect for developing smooth two-handed unity — second year.

William—A Rose Thine Coming (Bells)

Another excellent contemporary "little piece" with good feeling in short, legato phrases and smooth long flow. Give a new sense, engaging fourth grade year.

John—Jazzman—(Hobart Shaw)

These are those listed, then, directly and Southern and are fine selections. Your students will enjoy it to top, like and (Hobart Shaw) — Why don't composers sometimes make delightful three-measure pieces? (Hobart Shaw—this one?) Fourth year.

Shirley—The Ice Cream Man (Mills)

Engaging and very effective sketch of a boy's memory of the ice cream truck. Includes in the next year, then a strong sense of the summer and playing with it. Another here it. Fourth or fifth year.

## THE RUNNERS UP

Property—The Candy Band (Creative Publ.)

An excellent, short first year "parade" with large notes and words.

Reliance—Raindrops' Lullaby (Creative Publ.)

Another first, easy and engaging first year large-note piece.

Garcia—There's a Bird in the Meadow (Shaw)

A warm, lovely second year piece — fine for singing.

Glenn—A Fun in the Sun (Schubert & Co.)

A fresh, simple second year piece with left and right hand melodic, rhythmic chords and a fine, very strong.

Wendy—Lullaby (Lullaby—Mills)

A lovely, relaxing first or second grade piece — Adorable piece with this as a second or third year.

Caroline—Raindrops (Hobart Shaw)

A short, gay, happy piece which uses a lot of "piano" on the piano — 2 measures, third year, not difficult.

Reliance—(Hobart Shaw)

Called "An Improbable Piece" this is a somewhat relaxed and relaxing solo interrupted by jarring rhythms. — Second or third year.

William—Speed (Hobart Shaw)

Quite unlike the previous (which which makes like pieces before and after you, these speed beats with light, strong accents. — Third year, not difficult.

Reliance—(Hobart Shaw)

A beautiful and gay piece in two parts, a little off-center in its two-hand independence. — Third or fourth year.

Glenn—A Rose Thine Coming (Schubert & Co.)

A lovely "popular" number — short, easy, direct, very strong. — Third year, not difficult.

Reliance—(Hobart Shaw)

Published in 1951 on the way to the top, this is a lovely piece in two parts, a little off-center in its two-hand independence. — Third or fourth year.

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No. 100-4075

## Enchanted Evening

This staff offers the problem of emphasizing a melody line which occurs alternately in the right and left hands. Follow the writing last marking direction of the melody to the upper and lower staves. Grade 3

REMI C. GATTENMEYER

Waltz beats (1/2 1/2)



Pia. mezzo



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REVISED EDITION 1951

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## Virginia Square Dance

An American Folk Dance

A specially work based on the rhythms and characteristic harmonic progressions of early American folk-music, the *Square Dance* is an excellent study in the playing of intricate passages, and in the alteration of staccato and legato touch. Grade 4.

CHARLES SELL

Moderato (♩ = 80)

The first system of the musical score consists of five staves. The top staff is the treble clef melody, followed by four staves of piano accompaniment in a grand staff format. The music is in 2/4 time and features a mix of eighth and sixteenth notes with some triplets.

The second system of the musical score continues the piece with five staves. It maintains the same instrumental arrangement as the first system, with a treble clef melody and four piano accompaniment staves. The notation includes various rhythmic patterns and dynamic markings.



## Pizzicati

From "Sylvia"

This famous Pizzicato is a brilliant example of Liszt's "Sylvia" suite. It is a study in the most beautiful pizzicato technique. The pedal should be used to give the effect of a harp. (See the introduction to the "Sylvia" suite.)

180 BEATS

By Henry L. L.

## Allegretto ben moderato

From No. 410-4195 "Sylvia" from the Great Artist's arranged by Henry L. L., Copyright 1914 by Theodore Presser Co.

Published by Theodore Presser Co., Chicago, Ill.

## Un poco più mosso

No. 410-4195

## On Swan Lake

A useful study in pizzicato and legato playing. Pupils should be particular in performing the two segments. (See the introduction to the "Sylvia" suite.)

## Slow, gracefully

MARGARET WIGMAN

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CHICAGO, ILL.

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## Dancing Puppets

ROBERT A. BULLING

Allegretto (♩ = 120)

An excellent study in rhythmic independence of right and left hands. It should be played in both hands but not hurried.  
Grade 2 1/2.

## Danza Mexicana

CARL WILHELM KERN, Op. 704

Tempo di Danza (♩ = 140)

Musical score for "Ticklin' Toes" by Florence B. Press. The score is written for piano and features a lively, syncopated melody. It includes a Coda section at the end.

No. 10-28932

A lively dance drawn from American Negro life, this work is effective in performance, yet not beyond the reach of home players. It should be performed vigorously, with crisp, clean touch. Observe how infrequently the pedal is to be used. Grade 2-3.

FLORENCE B. PRESS

Musical score for "Ticklin' Toes" by Florence B. Press. The score is written for piano and features a lively, syncopated melody. It includes a Coda section at the end.

Musical score for "Thirds on Parade" by Gled Allen Rizzo. The score is written for piano and features a lively, syncopated melody. It includes a Coda section at the end.

No. 10-28428

## Thirds on Parade

March Minature

A useful study in the rapid execution of passages in thirds. It should be executed clearly and crisply, and in a brisk tempo. Grade 2-3.

Allegretto (4/4)

GLED ALLEN RIZZO

Musical score for "Thirds on Parade" by Gled Allen Rizzo. The score is written for piano and features a lively, syncopated melody. It includes a Coda section at the end.



No. 106-4477

Grade 2-3

# Soaring Gulls

OLIVE DUNBAR

ALFRED

Moderate tempo, gracefully (♩ = 120)

The gulls dip as they fly



A little faster, with a lift

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No. 106-4478

Grade 2-3

# Barn Dance

ALBERT DE VITO

Allegretto



Last time to Coda

DC al Coda

Note: If all an octave, a F# and a upper octave of A# may be used for small hands.

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## Processional March

Grade 4.

SECONDO

FREDERICK A. WILLIAMS, Op. 71

Tempo di Marcia

First time

Tris

Second time

Fine

Tris

Fine

\*From here go back to beginning and play to sign. © then play Tris, last time play Fine.  
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## Processional March

Grade 4

PRIMO

FREDERICK A. WILLIAMS, Op. 71

Tempo di Marcia

First time

Tris

Second time

Fine

Tris

Fine

\*From here go back to beginning and play to sign. © then play Tris, last time play Fine

ESTD. SEPTEMBER 1911

SECONDO

No. 425-427

A Country Lane in Summer

SECONDO

MOLLY DONALDSON

Not too fast 1/2 ad

From No. 425-427 Piano Partbook by Molly Donaldson  
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PRIMO

No. 425-427

A Country Lane in Summer

PRIMO

MOLLY DONALDSON

Not too fast 1/2 ad

From No. 425-427 Piano Partbook by Molly Donaldson

THEO. PRESSER CO.

## I Will Extol Thee

Test adapted from Paine, 55

CLARKE S. DAVIS

Allgrove moderate

**Tempo moderato**

Test adapted from Psalm 134

**Allegro moderato**

**Tempo moderato**

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 83

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STUDY SEPTEMBER 1994

Our Father who art in Heaven, hallowed be thy Name. Thy Kingdom come. Thy will be done on Earth as it is in Heaven. Give us this day our daily bread. And lead us not into temptation, but deliver us from evil. For Thine is the Kingdom, the Power, and the Glory, forever. Amen.

## Once Upon a Time

MAURICE KINKE

## Moderato

VIOLIN

PIANO

## In the same tempo (2. 4)

PIANO

No. 422-40013

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## Verset

G. F. BROADHEAD

## Andante

HANDS

PIANO



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Grade 1

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ALICE C. D. RILEY

## My Shadow

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THEODORE GAYNOR BLAKE

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LOUISE R. SHIRES

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## ARE THERE SET RULES FOR BOWING?

(Continued from Page 25)

well as the first three positions, and then working on the fourth. If you do this, you'll find it's not as hard as it seems.

If you do this, you'll find it's not as hard as it seems. In fact, it's a lot easier than you think it is. The key is to keep your bow straight and your hand relaxed. Don't tense up. Just let the bow fall naturally from your hand.

When a pupil begins to bow, it's not as simple as it seems. It's a lot more complicated than you think it is. The key is to keep your bow straight and your hand relaxed. Don't tense up. Just let the bow fall naturally from your hand.

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you can draw the bow for the strength of the bow, across the top of the bow, or down the bow. It's all a matter of preference. Some people like to draw the bow across the top, some like to draw it down. It's all a matter of preference.

When a pupil begins to bow, it's not as simple as it seems. It's a lot more complicated than you think it is. The key is to keep your bow straight and your hand relaxed. Don't tense up. Just let the bow fall naturally from your hand.

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As you play the bow, it's not as simple as it seems. It's a lot more complicated than you think it is. The key is to keep your bow straight and your hand relaxed. Don't tense up. Just let the bow fall naturally from your hand.

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Although not too many old, TV spots are already being taken by new shows. However, there are a few shows that are still being taken by old shows. These shows are: "The Dick Van Dyke Show," "The Mary Tyler Moore Show," and "The All New Love, American Style."

When a pupil begins to bow, it's not as simple as it seems. It's a lot more complicated than you think it is. The key is to keep your bow straight and your hand relaxed. Don't tense up. Just let the bow fall naturally from your hand.

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